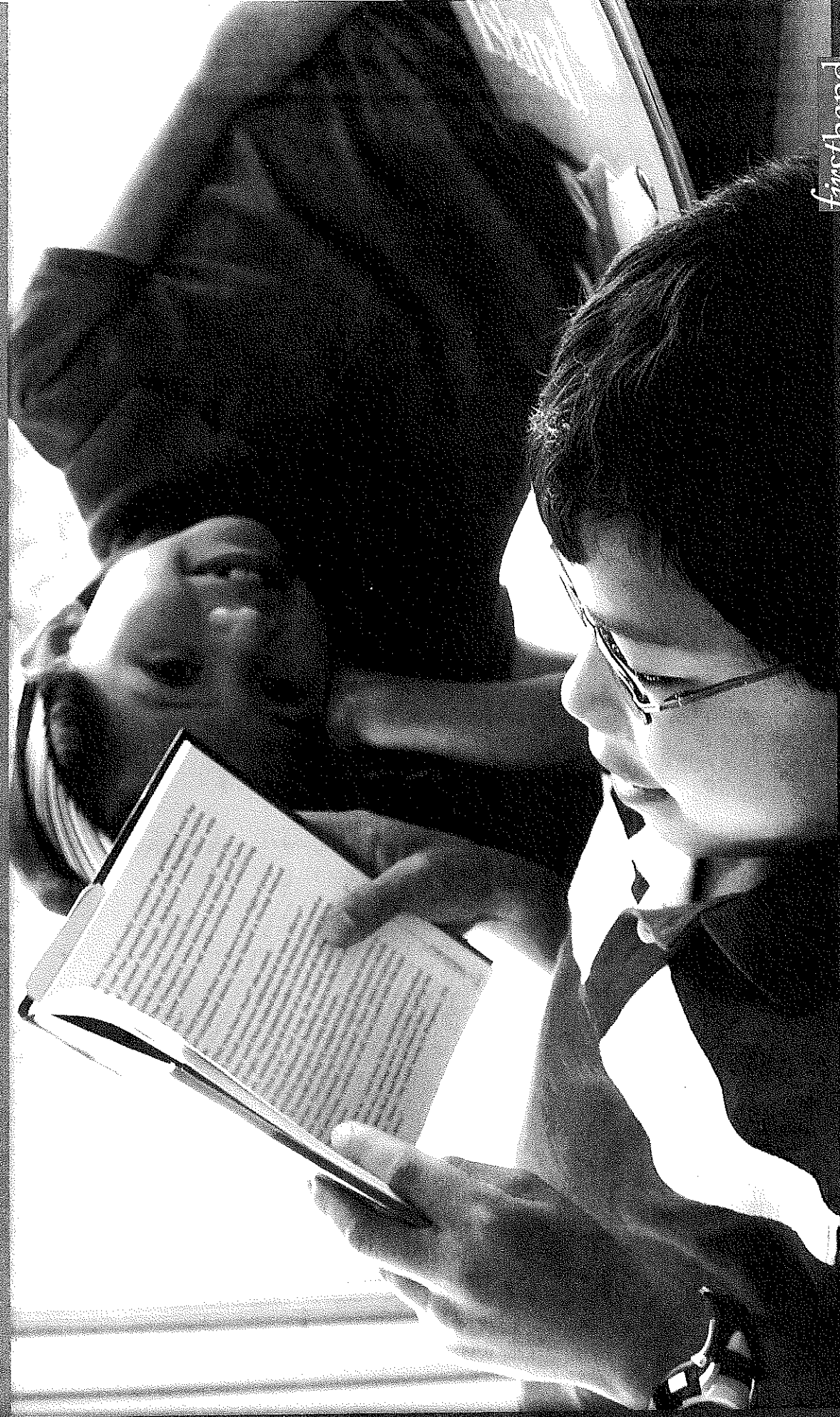


Building a Reading Life

STAMINA, FLUENCY, AND ENGAGEMENT



LUCY CALKINS ♦ KATHLEEN TOLAN

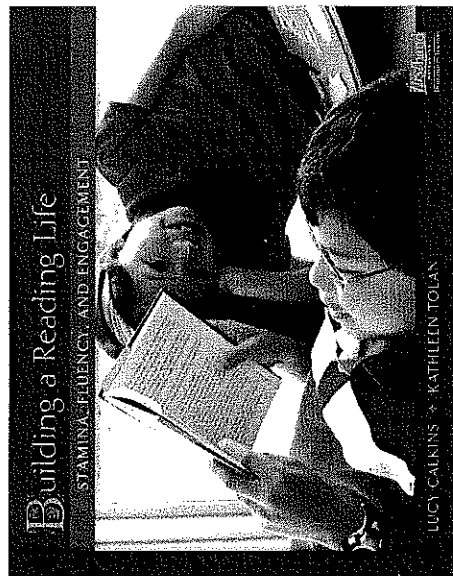
firsthand
HEINEMANN

DEDICATED TO TEACHERS

UNIT 1 OVERVIEW

#	Title	Conferring and Small-Group Work	Mid-Workshop Teaching Point	Teaching Share
1	Learning from Best and Worst Reading Times	Manage the Workshop by Filling it with Respect for Reading	Readers Choose Several Books at a Time So We Always Have One to Read	Readers Learn More from Best and Worst Reading Times
2	Making Honest, Important Reading Resolutions	Learn Tips for Making Your Assessments as Efficient as Possible	Readers Talk About Our Goals	Readers Keep Records and Research the Way Our Research Changes
3	Finding Tons of Just-Right Book	Turn Even Your Resistant Readers into Nose-in-the-Book Readers	Readers Check to Be Sure a Book Is Just Right	Readers Reflect on Reading Goals, Sometimes by Noting Our Reading Volume and Pace
4	Reading Faster, Stronger, and Longer	Set Both the Whole Community, and Each Reader, on a Right Course	Readers Vary the Pace of Our Reading in Response to the Text	Readers Can Use Research on Volume to Help Us Revise Our Goals
5	Awakening Ourselves to the Text	Teach Yourself—and Your Students—to Confer	Readers Read Ourselves Awake and Talk Back to Texts	Readers Find Opportunities to Read Aloud and to Share Bits of Texts that We Love
6	Holding Tight to Meaning	Work with Strugglers in Ways that Help Them Accumulate Texts	Readers Monitor for Sense and Activate Problem-Solving Strategies When Meaning Breaks Down	Readers Take Time to Look Back Over What We've Read, Collecting Our Thoughts and Planning How We Will Talk About Books
7	Welcoming Books	Teach Readers to Read Texts Fluently and Like They Are Gold	Readers Abandon Books that Turn Us into Curmudgeons	Readers Sometimes Share Favorite Passages, Reading Them Aloud as if They Are Gold
8	Introducing Ourselves to Books	Teach Children to Share Their Thoughts About a Book with Others	Readers Read with Other Readers in Mind	Readers Can Introduce Books to Ourselves
9	Choosing Texts that Matter	Plan for Your Conferences by Considering the Funds of Knowledge that You Can Draw Upon	Readers Give Books a Chance	Readers Help Other Readers Find Great Books
10	Learning New Words from Books	Teach Readers to Substitute a Familiar Synonym for a Tricky Word and to Figure out How to Pronounce Tricky Words as Best They Can	Readers Guess What an Unfamiliar Word Means and Then Carry that Word with Us, Letting Our Understanding of the Word Grow	Readers Pause to Collect New Words to Build Vocabulary as We Read and We Share Our Reading Lives
11	Reading in the Company of Partners	Help Readers Read Differently Because They Are in Partnerships	Readers Read Differently When We Can Anticipate Sharing Our Books with a Reading Friend	Readers Tell Our Reading Partners Our Histories and Hopes So They Can Help Us
12	Thinking over Stories with Partners	Support Readers to Understand Pronouns in Order to Help Them Follow the Story	Readers Know that Focus Matters When Talking About Both Reading and Writing	Readers Talk About Books Together—Wisely
13	Retelling Stories by Starting at the Beginning	Record Keeping Can Make Your Teaching More Assessment Based, Giving it Traction and Direction	Readers Prepare for Conversations with Our Reading Partners	Readers Include Vital Facts So Our Readers Will Be Able to Follow Along as We Retell Our Stories
14	Retelling Stories by Starting with Now and Backing Up	Position Yourself to Scaffold Children's Retelling	Readers Make Space for Thinking About Their Books	Readers Push Ourselves to Pause, Retell, and Have a Thought About Our Reading
15	Learning to Listen Intensely	Thoughtful Response to Reading Is Worth Teaching Toward	Readers Cultivate Ways to Listen to People and Books	Readers Open Our Hearts and Minds to the Characters We've Come to Know

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PART ONE MAKING READING LIVES

SESSION I Learning from Best and Worst Reading Times 2

"Readers don't just read, we also build reading lives for ourselves. To do this, we stop to reflect, 'When was reading the pits for me?' and 'When was it the best it can be?' And then we figure out how these times can help us learn how to change our reading lives for the better."

ASSESSMENT: FIRST THINGS FIRST 18

SESSION II Making Honest, Important Reading Resolutions 24

"People who take care of themselves—as athletes, as musicians, and as readers, too—know that it is important to sometimes stop and say, 'From today on, I'm going to...' and then we name our hope, our promise, our New School Year's resolution. After that, we try to let it change how we live in the future."

SESSION III Finding Tons of Just-Right Books 40

"Reading researchers have found that all of us need tons and tons of 'high success' reading in order to grow as readers. We need tons of time to read when we are not fussing over hard words; when we are not stopping and starting and stopping again, when we don't need to furrow our foreheads. We need lots of mind-on-the-story reading. Today I want to teach you to recognize the kinds of books that are at our own personal level—ones we can read smoothly, with accuracy and comprehension."

SESSION IV Reading Faster, Stronger, Longer 54

"Today I'm going to teach you a few tips that you can use to become readers who read faster, stronger and longer. Readers take off the brakes as we read, picking up our reading pace a bit at times, so we can take in what we are reading more fully—both the details and the whole."

SESSION V Awakening Ourselves to the Text 68

"We need to guard against just whipping through the words, reading on autopilot. Instead, we need to pay attention, making sure we are reading in such a way that we let the words matter."

PART TWO MAKING TEXTS MATTER

SESSION VI Holding Tight to Meaning 84

"Readers sometimes pause when we become confused in the text we're reading. We'll be reading along and then the text turns a corner and suddenly we're not quite sure what's going on. It's as if the film breaks in the mental movie we're making." When that happens, readers say, "Huh?" and we continue reading, asking, "What's going on?" The details sometimes help, and sometimes we need to reread.

SESSION VII Welcoming Books 102

"Readers must choose what our relationship toward books will be. We can be a curmudgeon toward books, or we can let books matter to us, reading them like they're gold."

SESSION VIII Introducing Ourselves to Books 112

"Strong readers create a buzz about books we love. To do this, it helps to tell others the sort of readers who will like a book, to summarize the book, to read a little bit aloud to those others, and above all, to tell them why the book is special."

SESSION IX Choosing Texts that Matter 126

"Today I want to teach you that readers make sure we always have a stack of books beside us—and that the books are ones that can turn us into the readers we want to be. To find books that are just right for us, we need systems that can help us find those books."

SESSION X Learning New Words from Books 140

"Today I want to teach you that the best readers are like the monster tractors that climb over the hurdle of the hard word, and read on, never taking a detour from the trail of the story."

ASSESSMENT: ONCE WE'VE MATCHED KIDS TO BOOKS, NOW OUR ASSESSMENTS MUST BE PERSONALIZED 154

PART THREE BRINGING TOGETHER READING LIVES, TEXTS THAT MATTER, AND PARTNERS

SESSION XI Reading in the Company of Partners 166

"Today I want to teach you that having a reading companion makes all the difference in the world. And reading friendships start with people getting to know each other in a special way—as readers. We pay attention to each other's reading histories, reading interests, reading hopes—and by doing so, we stand a chance of being a force for the good in another reader's efforts to author a reading life for himself, for herself."

SESSION XII Thinking over Stories with Partners 182

"You know what, readers? I'm realizing now that reading a book is a lot like going to the movies—a lot of the fun part comes after reading time is over, when you get to talk about what you've read."

SESSION XIII Retelling Stories by Starting at the Beginning 194

"Readers often retell our books (up to the part where we're reading) as a way to lay the story out for others so we can talk it over. But we also retell our books as a way to lay the story out for ourselves so we can think it over. And that process of retelling and rethinking keeps the whole story primed in our minds."

SESSION XIV Retelling Stories by Starting with Now and Backing Up 208

"I call this third kind of retelling (and of recalling) a 'synthesis retelling,' because although you start out just retelling the section you just finished reading, whenever your retelling gets to a part that has meaning from earlier in the story, you add a reference to the earlier bit into your retelling, almost using parentheses to bring in the relevant background. So as you proceed through the retelling, you have to synthesize, fit together, all the parts you've read that are pertinent."

SESSION XV Learning to Listen Intensely 224

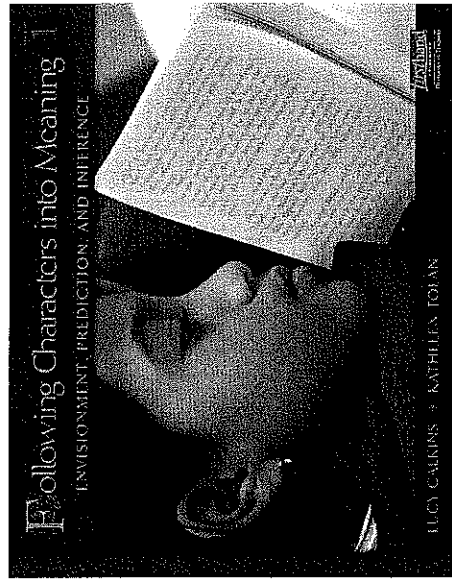
"When we are reading and also when we are listening to other readers' ideas, we need to make sure that we're listening with our minds and hearts open. We don't want to listen like curmudgeons. We want to listen reminding ourselves that there are deeply brilliant ideas about to be made, ones that just need a little listening to grow."

SESSION XVI Celebration 244

UNIT 2 OVERVIEW

#	Title	Conferring and Small-Group Work	Mid-Workshop Teaching Point	Teaching Share
1	Making Movies in Our Minds As We Read	Rally Kids to Do the Work of the New Unit and Then Assess and Clarify Your Goals	Readers Envision Not Only the Character Engaged in a Sequence of Actions, But Also the Setting	Readers Sometimes Share Especially Intense Passages—Reenacting and Discussing Those Passages with Friends
2	Living in the World of a Story	Plan Predictable Ways You'll Support Children as They Progress Along and Trajectory of Skill Development	Readers Keep Off-Stage Characters in Our Peripheral Vision	Readers Reflect on Our Reading Lives and Establish Goals for Ourselves
3	Stirring Our Empathy Through Personal Response	Weave Your Ongoing Skill Development into the New Work	Readers Make Connections Between a Text and Our Lives to Become More Insightful	Readers Put Ourselves in the Shoes of Characters, Nearly Dramatizing as We Read
4	Letting the Text Revise Our Image of the Character	By Observing an Effective Strategy Lesson, You Can Learn Replicable Methods for Teaching as Well as Ways to Support Envisionment	Readers Revise Our Mental Movies, Paying Attention to Details About the Main Character, Other Characters, And the Setting	Readers Develop a Repertoire of Ways for Sharing Reading with Friends, and Draw from this Repertoire When We Have the Chance to Do So
5	Spinning All We Know into Predictions	Anticipating the Conferring and Small-Group Work You'll Do to Extend Children's Predictions	Readers Lift the Level of Our Predictions by Drawing on a Knowledge of Characters and Ourselves	Readers Decide How to Lift the Level of Our Reading and Recruit Partners to Support Us
6	Detailing Predictions to Bring Out Personalities	Teaching Your Most and Least Proficient Readers	Readers Carry Our Predictions with Us as We Read On and We Note Whether the Text Confirms or Challenges Those Predictions	Readers Think About the Qualities of Effective Predictions
7	Mining Details About Characters	Use Compliment Conferences and the Power of Literature	Readers Draw on Our Unique Strengths as People and as Readers When We Envision and Predict	Readers Grow Ideas by Identifying with Characters
8	Talking to Grow Theories About Characters	Help Readers Grow Theories About Characters	Readers Let Book Conversations Reverberate, Becoming Conversations in the Mind	Readers Aim for—and Rehearse for—Grand Book Conversations
9	Developing Nuanced Theories About Characters	Use Every Method to Help Children Talk Well About Books	Readers Push Ourselves to Extend Our Thoughts Using Thought Prompts	Readers Look Hard to See Significance
10	Expecting Complications in Characters	Support Reading Skills that Transcend Any One Unit	Readers Push Ourselves to Explain Characters Acting Out of Character	Readers Grow Our Thinking to Spark Grand Conversations About Characters
11	Attending to Objects that Reveal Characters	Plan for What You Might Teach	Readers Pay Attention to Subtle Details	Readers Find the Possessions a Character Holds Dear Revealing
12	Seeing Characters Through the Eyes of Others	Assessing Readers	Readers Study Relationships to Grow More Significant Ideas About Characters	Readers Pause to Ask, "How Will I Be Sure to Talk Well During This Book Conversation?"
13	Reaching for Exactly True Words	Help Students Reach for More Nuanced Language	Readers Use More Than One Word to Convey an Idea	Readers Share Our Talents with Others
14	Synthesizing Insights into Ideas About Books	Help Readers Grow Ideas into Theories	Readers Use Theories as Lenses	Readers Enlarge Ideas by Taking into Account More Parts (and People) in the Text
15	Seeing Texts Through the Prism of Theories	Help Readers Grow Ideas	Readers Expect a Flimsy Theory Will Grow	Readers Share Thinking About Books to Grow Ideas
16	Bringing a Narrative Frame to Theories About Characters	Keep Mentor Texts at Your Side	Readers Consider Characters' External Resources, Too	Readers Scrutinize Character as They Encounter Trouble
17	Authoring Ideas About Texts	Support Readers Working in Complex Texts	Readers Grow More Complex Theories by Asking What Characters Learn	Readers Use Talking Prompts to Grow Thinking
18	Tracing Ideas Through Texts	Support Readers in Writing About Reading	Readers Can Grow Big Ideas from Seemingly Small Events in Stories	Readers Notice that Little Objects and Actions May Have Big Meaning for Characters
19	Intensifying Interpretations by Finding Motifs	(This session has an extended minilesson)	(This session has an extended minilesson)	(This session has an extended minilesson)
20	Spying on Ourselves as Readers	Lift the Level of Children's Work with Text	Readers Put Their Goals into Action	Readers Share Their Reading Talents

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FOLLOWING CHARACTERS INTO MEANING VOLUME 1: Envisionment, Prediction, and Inference

PART ONE WALKING IN A CHARACTER'S SHOES

SESSION I	Making Movies in Our Minds As We Read	2
<i>"If we read well, we become the character in a book. We read the words and then poof! We are one of the characters in the mental movie we're making. Poof! I'm Willy, bundled up on that sled, snowflying into my eyes, my heart racing, urging Searchlight on."</i>		
ASSESSMENT	DEVELOPING CONCRETE, OBTAINABLE READING GOALS	19
SESSION II	Living in the World of a Story	28
<i>"When we read, you and I need to be the ones to notice if we are just gazing out at the text, thinking, 'it's as pretty as a postcard.' We need to notice times when we are reading on emotional autopilot—maybe understanding the text, but not taking it in. And we need to say, 'Stop the car. Pause the reading.' When we read, we need to see not just words, but also the world of the story through the eyes of the character. There is a rap on the door, and we hear it. Even before the character calls, 'Come in,' we practically call out a greeting ourselves."</i>		
SESSION III	Stirring Our Empathy Through Personal Response	44
<i>"When we read ourselves awake, really envisioning what's happening in the story so that we are almost in the character's shoes, we often find ourselves remembering times in our lives when we lived through something similar, and we then bring feelings and insights from those experiences to bear on our understanding of whatever we are reading."</i>		
SESSION IV	Letting the Text Revise Our Image of the Characters	56
<i>"A reader not only sees, hears, and imagines as if in the story, making a movie in the mind. A reader also revises that mental movie. Often when we read on, the story provides details that nudge us to say, 'Oops, I'll have to change what I'm thinking.'"</i>		
SESSION V	Spinning All We Know into Predictions	70
<i>"One way readers read actively and wisely, then, is we empathize with the main character, we feel with the main character, in a way that leads us to anticipate what the character will do next."</i>		
SESSION VI	Detailing Predictions to Bring Out Personalities	88
<i>"To predict well, it helps to make a movie in your mind of what has yet to happen. Those movies need to show not only what will happen next, but also how it will happen. We can anticipate how things will happen by remembering what we already know of our characters."</i>		
SESSION VII	Mining Details About Characters	104
<i>"When you read in such a way that you are connected with a character, when you open your heart to him or her and care the same way you would about a friend, then envisioning, predicting, and thinking about a character happen all at once, in a whoosh."</i>		
ASSESSMENT	ANALYZING TEXT DIFFICULTY TO INFORM (AND TRANSFORM) INSTRUCTION	120

FOLLOWING CHARACTERS INTO MEANING

VOLUME 2: Building Theories, Gathering Evidence

PART TWO BUILDING THEORIES ABOUT CHARACTERS

SESSION VIII Talking to Grow Theories About Characters 2
"We pull in to read, yes, but we also pull back from reading to think. We read like we are a character in the book, but we also read like we are a professor, growing intellectual ideas about the book. We read like we're under the covers, reading by flashlight, but we also turn the imaginary lights on in the room and scrutinize the text to grow ideas. The most fervent ideas center on the people in our books."

ASSESSMENT DEVISE A SYSTEM OF RECORD KEEPING THAT SCAFFOLDS ASSESSMENT-BASED TEACHING 16

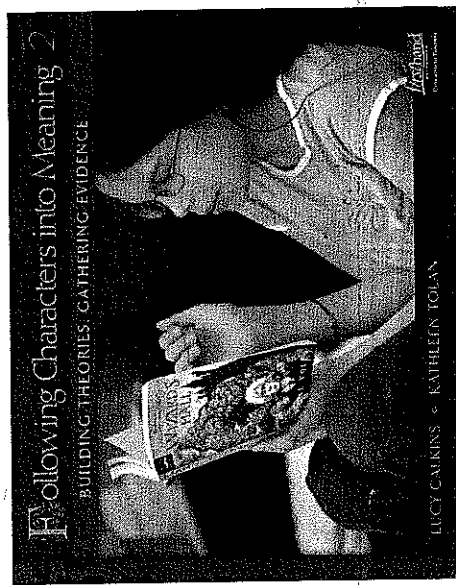
SESSION IX Developing Nuanced Theories About Characters 24
"Researchers have found that some people, like my husband, are good at reading people, and those who can read people in real life can also read people in stories. To read people—in life and in stories—it is important to remember that actions can be windows to the person. In life and as we read, we can pause after a character has done something and say, 'Let me use what just happened as a window to help me understand this person.'"

SESSION X Expecting Complications in Characters 40
"It is important to keep in mind that characters are complicated; they are not just one way. And here's a key point: To grow nuanced and complex ideas about characters it helps to think deeply about times when a person seems to act out of character."

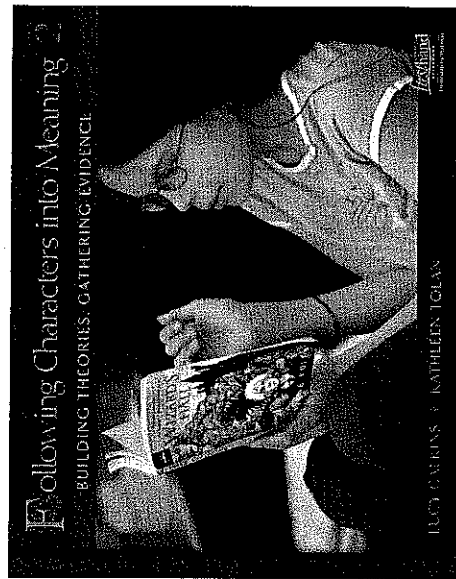
SESSION XI Attending to Objects that Reveal Characters 58
"Paying attention to the objects that a character keeps near and dear is one way to grow ideas about what kind of person that character is. Those objects are often windows into the mind and heart of our characters. The possessions that a character keeps close almost always reveal something important about the person."

SESSION XII Seeing Characters Through the Eyes of Others 70
"When readers want to think deeply about a character, we examine the ways that people around the character treat the character, looking especially for patterns of behavior. We not only notice how other people, other characters, treat and view the main character; we also notice what others call the character and the voice and body language people assume when talking to the character."

SESSION XIII Reaching for Exactly True Words 82
"Readers sharpen our ideas about characters by using precise language to describe them and their actions. (Author: please expand)"



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PART THREE FROM INFERENCE TOWARD INTERPRETATION

SESSION XIV	Synthesizing Insights into Ideas About Books	100
<i>"When readers get about halfway through our books (or when our books are bursting with ideas), it is wise to take some time to organize our thoughts. One way to do this is to sort our Post-it notes into piles of ideas that seem to go together."</i>		
SESSION XV	Seeing Texts Through the Prism of Theories	120
<i>"As Jasmine showed us yesterday, once readers have grown a theory, a big idea, we reread and read on with that theory in hand. And I want you to know that we hold a theory loosely, knowing it will have a life of its own as we travel on. It will take up places we didn't expect to go."</i>		
SESSION XVI	Bringing a Narrative Frame to Theories About Characters	138
<i>"Expert readers believe that when thinking about stories, it can especially pay off to pay attention to characters in general and to their motivations and struggles in particular."</i>		
SESSION XVII	Authoring Ideas About Texts	154
<i>"A simple, obvious idea about a character or a book is a great place to start, even if your goal is a complex idea. To take that simple idea as a starting place and to climb to higher levels of thinking, it helps to use a few phrases as thought prompts, grasping those phrases like we grasp rungs on a ladder, using them to help us climb higher and higher."</i>		
SESSION XVIII	Tracing Ideas Through Texts	168
<i>"The stuff that keeps recurring, that resurfaces often, that is threaded in and out of the fabric of a narrative, is the biggest stuff. That's true in life, and true in books. In books, the things that the author mentions again and again are the ones that she really wants you to notice, the ones that are critical to understanding the essence of the character and the story."</i>		
SESSION XIX	Intensifying Interpretations by Finding Motifs	182
<i>"I want to teach you a way that readers can intensify our reading, a way readers can catch some of the spirit of the book, to hold onto for themselves even when they are finished reading."</i>		
SESSION XX	Spying on Ourselves as Readers	190
<i>"We can look back on the jotted notes we make as we read, and research our thinking, asking, 'What sort of thinking do I tend to do as I read?' After we spy on our own thinking, we can put together all the clues that we see, and together, these can help us construct a sense of ourselves as readers. We can come away from this saying, 'I'm the sort of reader who does a lot of this kind of thinking...', and who doesn't do a lot of that kind of thinking.' We can then give ourselves goals so we deliberately outgrow our current habits as readers and thinkers."</i>		
SESSION XXI	Celebration: Creating a Self Portrait in Books	202
ASSESSMENT	TAKING STOCK OF ALL WE'VE LEARNED	211

UNIT 3 OVERVIEW

#	Title	Conferring and Small-Group Work	Mid-Workshop Teaching Point	Teaching Share
1	Readying Our Minds to Read Nonfiction	Help Partners Use the Text's Infrastructure to Reconstruct Main Ideas and Supporting Specifics as They Preview and Read Aloud Shared Expository Texts	Readers Can Resolve to Preview Texts Well, Noting Dominant and Subordinate Information	Readers Who Read Within a Community of Readers Preview Texts Not Only for Ourselves, but Also for Other Readers
2	Looking for Structure Within a Nonfiction Text	Help Readers Preview and Review by Looking for a Boxes-and-Bullets Structure	Readers Pause to Think, "So What Did This Section Teach Me?"	Readers Pause to Think, "Did We Find the Same Main Ideas and Supportive Details?"
3	Choosing Just-Right Texts and Reading with Stamina, in Nonfiction	Use Assessments to Inform Your Record Keeping, Your Curriculum, and Your Individualized Plans	Readers Pause to Teach Others What We're Learning and We Talk from Our Outlines, Just as We Once Did off Time Lines	Readers' Notes are Organized into Categories So that They Can Talk off of a Few Jottings
4	Becoming Experts and Teaching Others from Nonfiction Texts	Help Readers Teach Each Other by Rereading, Paraphrasing, and Using Photographs	Readers Study Pictures Carefully and Discuss What We Notice and Wonder	Readers Demonstrate for Each Other How an Expert Teaches a Topic
5	Grasping Main Ideas in Nonfiction Texts	Supporting Students' in Extracting Main Ideas and Supportive Details from Expository Texts	Readers Read Differently When We Anticipate Teaching Others What We Are Learning	Readers Teach Others What We've Learned from Expository Texts
6	Talking to Grow Ideas About Nonfiction Texts	Teach Readers to See that Facts Are Organized Around Generative Ideas	Readers Pay Attention to Surprising Parts of Our Texts and Squeeze Our Minds to Grow Ideas About Those Parts	Readers Share Seed Ideas and Grow Grand Conversations from Those Seed Ideas
7	Reading Differently Because of Conversations	Use What You Know to Read Children and Help Children Use What They Know to Read Texts	Readers Hold Ourselves Accountable for Word-Solving, Even When Definitions Aren't Apparent	Readers Reflect on Ways Our Reading of Nonfiction Is Similar to and Different from Reading Fiction
8	Identifying Nonfiction Text Structures and Adjusting Reading	Help Children Bring Their Familiar Reading Strategies to Narrative Nonfiction	Readers Recognize Significant Details	Readers Retell Narrative Nonfiction in the Same Ways We Retell Fiction
9	Reading Nonfiction Narratives as Stories with Main Characters	Help Children Consider Their Nonfiction in a Narrative Frame	We Draw on All We Know to Read Narrative Nonfiction	Readers Think About Main Characters Even in Narrative Nonfiction
10	Seeking Underlying Ideas in Narrative Nonfiction	Support Children in Taking Their Next Steps by Cultivating Your Own Responsiveness	Readers Study Characters' Central Choices to Learn Lessons from the Text	Readers Look to Key Choices Characters Make to Uncover Unifying Ideas
11	Achievement Texts: Disaster Texts: Templates in Narrative Nonfiction	Support Children in the Particular-Work-of Reading Biographies	Readers Use Templates to Uncover Structures in Hybrid Texts	Readers Uncover Text Structures to Anticipate How Texts Are Apt to Unfold
12	Envisioning (and Other Strategies) to Figure out Unfamiliar Words	Help Children Learn Unknown Words, Either by Pausing Less or by Pausing More	Readers Use New Vocabulary Boldly	Readers Take the Time to Work with New Words in Various Ways
13	Becoming Experts on Shared Nonfiction Topics	Coach Small Groups to Map Their Texts and to Make Learning Plans	Readers Preview Different Texts Differently	Readers Share What We Are Learning and Thinking
14	Pursuing Collaborative Inquiries with Commitment	Support Readers in Collaborating to Build Ideas	Readers Note the Structure of a Text and Adjust Accordingly	Readers Consolidate What We Know As We Teach Others
15	Using the Lingo of Experts	Coach Readers into Being Proactive, Anticipating Questions and Choosing Stances	Readers Create Ideas to Bring to the Conversation	Readers Collaborate and Construct New Meanings
16	Writing to Think About Nonfiction	Help Kids Write Not Only to Record but Also to Think	Readers Go from Collecting to Growing Ideas	Readers Find Our Own Angle on What We've Read
17	Reading Critically: What Is the Author Making Us Feel, and How?	Deepen Students' Engagement with Conflicting Sources	Readers Ponder the Agendas that Have Shaped Texts	Readers Recognize that Every Nonfiction Text Has a Purpose and an Intended Audience
18	Reading Critically: Why Is the Author Making Us Feel that Way?	Help Readers Read Critically	Readers Notice the Feelings We Have in Response to Texts and Ask How the Text Cultivates that Response	Readers Consider Authors' Biases
19	Creating Our Own Responses to Nonfiction	Help Researchers Find Their Own Angles on Their Topics	Readers Note Authors' Differing Perspectives and Grow Their Own	Readers Follow Trails of Thought
20	Using Lenses to See More in Nonfiction	Support Kids' Book Talks with High-Voltage Teaching	By Reflecting, We Consolidate New Learning	Readers Can Use Prompts to Grow Our Thinking

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NAVIGATING NONFICTION IN EXPOSITORY TEXT VOLUME 1: Determining Importance and Synthesizing

PART ONE EXPOSITORY NONFICTION

SESSION I	Readying Our Minds to Read Nonfiction	2
<i>"Although great nonfiction readers are very different, one from another, today I want to teach you that every great nonfiction reader reads with energy, with power. One way that nonfiction readers do this is that we rev up our minds for reading. Even before we shift into 'go' and read a sentence, a paragraph, of the text, we read the title and subtitles, look over chunks of the text, and we think, 'I think this book is mostly about...' and then it will also tell..."</i>		
ASSESSMENT	PREPARING FOR TEACHING NONFICTION READING	23
SESSION II	Looking for Structure within a Nonfiction Text	30
<i>"Another way readers can hold onto what we are learning is that when we come to the end of a chunk of text—or when our mind is brimful—we can pause and say to ourselves, 'What did I just read?' Then we can come up with little summaries of the important stuff. This helps us to recollect what we've learned."</i>		
SESSION III	Choosing Just-Right Texts and Reading with Stamina in Nonfiction	48
<i>"As we learn new stuff, we need to add the new stuff onto all that we learned earlier, and then draw on everything we've learned as we carry on. It's like the new tools get added to our existing tool kit."</i>		
SESSION IV	Becoming Experts and Teaching Others from Nonfiction Texts	66
<i>"When people read nonfiction books on a topic, we become experts on that topic, teaching others what we know. To teach someone, we need to know the main ideas and the supporting details, and it helps to use an explaining voice and sometimes even to use your face, hands, and whole body to illustrate what you mean."</i>		
SESSION V	Grasping Main Ideas in Nonfiction Texts	82
<i>"Reading nonfiction is like taking a course in which a person is told a whole lot of new and detailed information. Instead of trying to memorize all that information, it helps to create larger categories to organize that information. That way, as we read, we sort the little bits of information under bigger points, creating a boxes-and-bullets outline that matches the text. It is almost as if, as we read, we write headings for the texts that don't have any."</i>		
SESSION VI	Talking to Grow Ideas About Nonfiction Texts	100
<i>"Readers talk to let texts get through to us, to let texts change our minds. We talk to grow ideas."</i>		
SESSION VII	Reading Differently Because of Conversations	116
<i>"Whether you are reading nonfiction or fiction texts, it is equally important to talk about those texts with each other, saying, 'Isn't it weird how...' and 'I wonder why...' and 'Did you notice that...' But I want to add one more thing. Readers read differently because we're going to be in conversations later. We read holding conversations in our minds."</i>		
ASSESSMENT	THE PARTICULAR CHALLENGES OF NONFICTION TEXT	134

NAVIGATING NONFICTION IN NARRATIVE AND HYBRID TEXT VOLUME 2: Using Text Structures to Comprehend

PART TWO NARRATIVE NONFICTION

SESSION VIII Identifying Nonfiction Text Structures and Adjusting Reading 2
"If you divide nonfiction texts into piles based on how those texts are put together, you'll end up with one pile of true stories (narrative nonfiction) and one pile of all-about texts (little courses on a topic). Readers read these kinds of nonfiction texts in very different ways. When readers know what kind of nonfiction book we have, that helps us decide how to read it. When we know we have narrative nonfiction in our hands, we know we can read it like narrative fiction. A story is a story is a story!"

ASSESSMENT THE WORK THAT CAN INFORM—AND TRANSFORM— 19
 TEACHING NARRATIVE NONFICTION

SESSION IX Reading Nonfiction Narratives as Stories with Main Characters 22
"You can use the ways of reading narrative even if you don't have a traditional main character in your text. In fact, you can often get to some big ideas by stretching the definition of main character to apply to a different sort of main presence in the text. Doesn't this sound interesting? Soon you'll be able to try it—to see if you can regard a meerkat colony or a venus flytrap or a whole group of people, like the pilgrims, say, as the 'main character' of your nonfiction narrative."

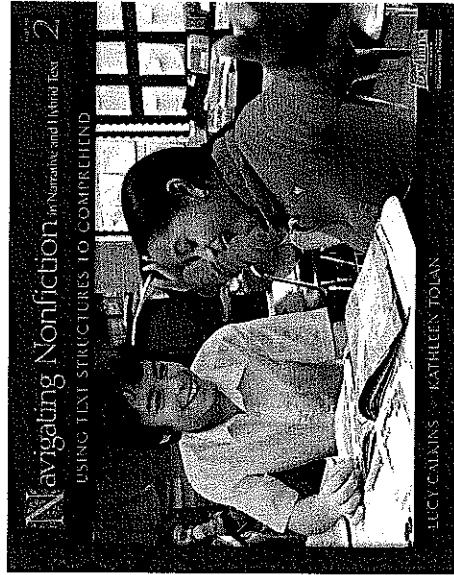
SESSION X Seeking Underlying Ideas in Narrative Nonfiction 36
"People write stories to convey ideas. The idea is what allows the storyteller to shape information, experience, into something that fits together so the story is not just a hodgepodge of junky details strung along a line of time. While that is a writer's goal, it is also a reader's goal. Readers have to find the unifying idea behind the texts they read, to make coherence and find meaning out of what would otherwise be strings of events and facts."

SESSION XI Achievement Texts, Disaster Texts: Templates in Narrative Nonfiction 54
"Readers use our sense of how certain types of texts are structured to read disaster and achievement stories, expecting that those common kinds of true stories will follow predictable patterns."

SESSION XII Envisioning (and Other Strategies) to Figure Out Unfamiliar Words 68
"The most powerful readers don't already know what every single word in a book means. The most powerful readers work hard to figure out what a tricky word means! One of the ways we can do that is to get a picture in your mind of what's going on in that part of the story and to think about what would make sense."



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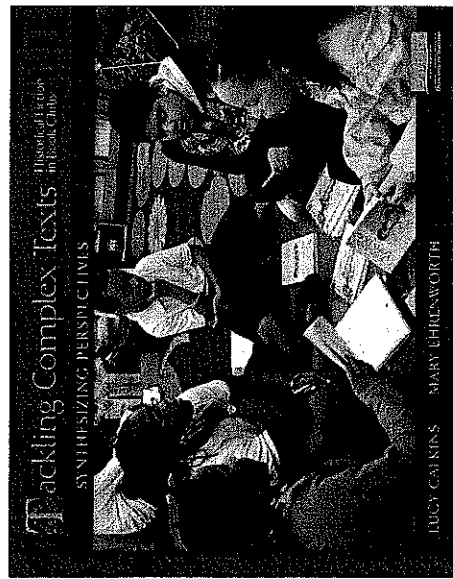
PART THREE RESEARCH PROJECTS

- SESSION XIII** Becoming Experts on Shared Nonfiction Topics **82**
"Right now, you can choose topics that will become your areas of expertise. To embark on a learning project, you gather and preview a collection of texts, mapping out the lay of the land between those texts much as we mapped out the lay of the land within a text. This then can help you plan your learning journey."
- SESSION XIV** Pursuing Collaborative Inquiries with Commitment **98**
"When you are reading—whether it is about penguins or hurricanes, insects or castles, or anything else—you can dig because you've been forced to do so, or you can dig because you're digging for treasure! Someone watching nearby might not be able to decipher the difference, but there's a world of difference between the two. So, readers, dig for treasure. Read for treasure."
- SESSION XV** Using the Lingo of Experts **110**
"My tip to help you go from good to great is that when you become an expert on a topic, it is important to begin using the technical vocabulary of that subject. Even if you're really just beginning to learn about a subject, you can accelerate your learning curve by 'talking the talk.'"
- SESSION XVI** Writing to Think About Nonfiction **124**
"We don't do research just to become fact-combers, collecting facts like a beach-comber might collect pretty shells. We cup our hands around one bit of the world—and for our class as a whole and for one of your groups, that bit has been penguins—because we want to become wiser about the world. Specifically, today I want to teach you that researchers need not only to collect, but researchers also need to think."
- SESSION XVII** Reading Critically: What Is the Author Making Us Feel, and How? **140**
"Researchers don't just take in knowledge. We also construct mental models that represent our ideas about a topic. And the mental models that we construct influence what information we notice, what we decide to record, and what we think as we read our nonfiction texts. Since we are building mental models, things become significant to us that we wouldn't ordinarily even notice."
- SESSION XVIII** Reading Critically: Why Is the Author Making Us Feel That Way? **154**
"Once you have your burning questions or hunches and you can't answer them on your own, you can look inside or outside of a book for the answers."
- SESSION XIX** Creating Our Own Responses to Nonfiction **170**
"Eventually, research begins to feel as much like writing as like reading. We do not necessarily do a lot of physical writing (researchers sometimes teach or draw or chart instead), but researchers at least develop a text in their mind (or a mental model, as some people call it). To do this, we bring the writing process to our reading. We not only select and gather ideas around an idea that matters to us, but we also decide what we want to say and organize what we know."
- SESSION XX** Using Lenses to See More in Nonfiction **186**
"On the day before our celebration, on the day when we say goodbye to this unit on nonfiction reading, let's remember that when we finish reading a nonfiction text, that text lives with us. It walks down the street with us. We carry our nonfiction reading with us, using it to find direction in our world."
- SESSION XXI** Celebration **202**

UNIT 4 OVERVIEW

#	Title	Conferring and Small-Group Work	Mid-Workshop Teaching Point	Teaching Share
1	Constructing the Sense of Another Time	Engineer a Way to Launch Clubs	Readers Make Mental Images of Our Story Worlds	Readers Layer Lingering Images with Thoughts
2	Collaborating to Comprehend Complex Texts	Rally Youngsters to Invest in Books Clubs—Deeply	Club Members Discuss Hopes and Potential Problems	Book Clubs Invent Ways to Share Their Books
3	Synthesizing Story Elements	Coach Club Members to Rehearse for Conversations About Story Elements	Readers Create Shared Goals with Club-Mates	Readers Learn About the World Through Fiction
4	Holding On When Time Jumps Back and Forth	Help Readers Engage in Skill Development Work	Readers Rehearse for Club Meetings	Readers Use Writing and Graphic Organizers as Tools for Thought
5	Unfolding Characters While Unfolding History	Help Readers Turn Passing Comments into Sustainable Inquiries	Readers Push to Deepen Our Conversations	Readers Listen “Like Gold”
6	Thinking As Someone Else	Confer with Clubs Struggling with Hard Texts	Readers Think in Complex Ways About Characters’ Motivations and Actions	Readers Make Time Lines to Help Them Think in Complex Ways
7	Scrutinizing, Not Skipping, Descriptions	Support Readers’ Work with Complex Books	Readers Ground Our Responses in Textual References	Readers See More When We Pore Over Passages Together
8	Authoring Our Own Responses to Texts	Readers Look Across Responses to Find Ourselves	Characters—and Readers—Learn to See Below the Surface	Readers Realize Our Responses Come from Our Lives and the Texts
9	Making Significance	Coach Readers to Think with Reading Friends	Readers Prepare for Book Talks Beforehand	Readers Can Use an Artifact to Provide a Focal Point for Conversation
10	Seeing Big Ideas in Small Details	Coach Readers Who Need Help Seeing Fine-Grained Detail	Readers Imbue Details with Significance	Readers Learn that Ordinary Objects Can Symbolize Big Ideas
11	Forging Trails of Thought As We Read	Teach Readers that by Collaborating, We Can Build Towering Ideas	Readers Enlarge Our Claims About Our Texts	Readers Learn that Your Idea and Mine Can Fit Under the Tent of a Theme
12	Widening the Horizons of Our Thinking	Teach Readers Ways to Pay Attention to Mood and Atmosphere	Readers Remember to Keep Up Our Reading	Readers Expect to Go on Journeys of Thought
13	Strengthening Our Empathy for Quiet Characters	Help Readers Make Themselves Different to Re-See Important Passages	Readers Empathize Even with Characters We Dislike	Readers Can Assume the Perspectives of Different Characters to See More in a Text
14	Imagining What’s Possible and Reaching For It	Coach Readers to Cultivate Powerful Responses to Books	Readers Talk with Passion About Books	Readers See Messages in Texts, so the Mundane Becomes Meaningful
15	Seeing Power in Its Many Forms	Help Readers See Hope in the Midst of Tragedy	Readers Know that Reading Means Eating the Nut and Throwing Out the Shell	Readers Pause to Think at the Ends of Our Books
16	Sparking Nonfiction Against Fiction to Ignite Ideas	Teach Readers Strategies for Interpreting Pictures and Images	Readers Mine Historical Fiction for Information that Sparks New Ideas	Readers Seek Information About Parts of Our Stories We Find Fascinating
17	Finding Themes Through Different Texts	Support Readers in Moving from Literal to Abstract Thinking	Readers Look for Ideas Shared Across Books to See More	Readers Combine and Recombine Books, Learning About Themes
18	Conveying Complex Ideas Artfully	Support Readers in Intertextual Work	Readers, in Reviewing Books, Include Their Passionate Responses to Them	Readers Can Make Texts More Moving with Their Responses
19	Making a Mark on History	Support Children in Reflecting on Their Growth as Readers	Readers Look for Themes Authors Carry Between Books	Readers Make Connections Between Key Moments Across Books

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"Readers, here's the thing. All of us already know what a setting is in a story. It's the place where the story, or scene, happens. But today, I want to teach you that in historical fiction, because the setting will inevitably be unfamiliar to us, we have to really pay attention not just to what the place looks like, but also to what it feels like—not just to its physical details but to its emotional atmosphere."

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Readers try to understand the decisions that characters make, and we do this in part by keeping in mind that the character's behavior is shaped by what is happening in the world in which the character lives, that is, by the historical context. And here's the thing: When different characters respond differently to one event, it is helpful for readers to muse about this, asking 'Why?' Usually when different characters act differently this reflects the fact that each of those characters plays a different role in the world and therefore is shaped differently by the times."

SESSION VII Scrutinizing, Not Skipping, Descriptions

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"Sometimes we come to places in a story where the action slows down, where there is more description than action. Readers, trust the author. Be loyal, stay side by side, rather than running ahead alone. Probably the author inserted these details so that you could better imagine this place. In good books, readers can trust that we'll learn something important through these descriptive passages."

TACKLING COMPLEX TEXTS — HISTORICAL FICTION IN BOOK CLUBS
VOLUME 2: Interpretation and Critical Reading

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"When we read novels, and specifically when we study texts really closely, we are looking at . . . (I held up a giant question mark) We are looking at . . . something. And here is the thing. No one can tell you, as a reader, what to look at, what to notice, what to think. One reader and another will tend to notice similar things about what is happening in the story—about the plot. But each reader brings his or her own meaning to the story, and to do that, we let different parts reverberate in our lives. Each one of us is the author of our own reading."

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"Today I want to remind you that thoughtful readers sometimes press the pause button, lingering to ponder what we've read, and to let a bigger idea begin to grow in our minds. For each reader, there will be passages in a book that seem to be written in bold font, parts that call out to that reader as being important. Often these are passages that harken back to earlier sections in the book and that seem laden with meaning, and we read those passages extra attentively, letting them nudge us to think."

SESSION X Seeing Big Ideas in Small Details

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"Readers, you are all writing about big ideas and big questions. And today I want to teach you one incredibly important bit of advice. The writer, Richard Price, has said, 'The bigger the issue, the smaller you write.' He means that when you are writing about big ideas, you lodge your ideas in the smallest details and objects from the story."

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"Once readers have paused to think deeply about a book, and developed an idea that seems true, from that point on, readers wear special glasses, special lenses, and look at the upcoming text through those lenses. We read on with our interpretation in mind, and say, 'Ah yes!' or 'Huh? That doesn't fit.' Doing this is one way that we continue to develop our ideas."

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Although it is really important to fashion ideas and to care about them, it's also important to be open to new ideas. You don't want to read, or to talk, like you're knees are locked, like you are determined to not let your mind budge even an inch. The reason to talk and to read, both, is to learn. In a good book, as in a good conversation, you can literally feel your thinking being changed."



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"Readers, also, take our ideas through a process of drafting and revision. And just as we have an internalized sense for the qualities of good writing that guides us as we draft and revise in writing, we also need an internalized sense for the qualities of a good interpretation so we can draft and revise our ideas about the texts we are reading."

SESSION XV Seeing Power in Its Many Forms 138
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SESSION XVI Sparking Nonfiction Against Fiction to Ignite Ideas 154
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SESSION XVIII Conveying Complex Ideas Artfully 176
"If your head is so full of ideas, your chest feels like it wells with all this huge stuff you have to say, and yet you find yourself sort of sputtering and hemming, you need to know that people who read and who care about books often have things to say for which no ordinary words will do. And the good news is that we can use the same techniques that authors use to say things that are too big for words. One of the things we can do is we can reference a beautiful detail, significant theme, or lasting image—anything really—from a story we all know, and by doing so we conjure up that whole story. People who know it go, 'Ah yes, yes. I know what you mean.' That's called making an allusion, and literate people do this all the time."

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"Readers, when characters face critical moments of choice, when a character must decide how he or she wants to respond, we need to remember that it's not just the people around that person who are affected by the choices the character makes. We can be as well. We can learn from characters in books, just as we learn from people in our lives, and we can especially learn from the moments of choice that characters face."

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